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Enc.

"Wanna Join Our Frat?"

A strange fear as of unmentionable taint seems to haunt some faculty members as they are enjoined to become active participants in a professional organization. This reluctance to join is unfortunately at work even in The College English Association, where the "soft sell" has been almost traditional, and where keys, buttons, and other insignia have no place. Yet, to be most effective, CEA must involve far more teachers of English than it now counts as active members, and a first step in bringing this about is a recognition of the resistance and some of its causes.

A common and understandable excuse given for not joining CEA is the expense. The underpaid instructor is, alas, no myth, but the actual cost of membership remains so low that it is difficult to accept this explanation as a primary deterrent. In most states of the union, the price of two cartons of cigarettes equals that of a CEA membership; a single theatre ticket might exceed the sum. No, the plea of expense does not convince.

Membership in several organizations could, however, take a large slice out of the poor instructor's pay check. Here, the issue simmers down to this question: Which associations are most essential, most valuable? And here, I think, we face a central problem. If CEA has unique aims, if it offers to members certain opportunities not to be found in other organizations, these features should be clarified and emphasized — in fact, publicized. Something of this has obviously been going on, but something more just as obviously needs to be done.

I am not suggesting that we adopt the tactic suggested by the quotation which heads this little harangue. Alexander Woolcott told that story: As an undergraduate at Hamilton College he was fat and unprepossessing, so that he was usually asked to stay in the background during fraternity rushing. Still, Woolcott made his contribution to the cause by making himself look even more repulsive than usual and squatting toadlike on the steps of a rival fraternity. From this vantage point he conducted a campaign in reverse by leer- ing at passing freshmen, who were prospective members, and asking, "Wanna join our frat?"

The members of CEA should want to ask that kind of question, but without the ulterior motive and the leer. Who are the "passing freshmen"? All faculty members of English Departments who are not isolated in some remote kingdom of scholarly self-sufficiency, and who are committed to the teaching of English, in all its

CAMPUS IN WONDERLAND

One of the few I've never seen mentioned by those who write about college novels is the peculiar condition of the subject matter itself: that is, a college or university has two quite disparate elements, forever in contrast because of a time-differential — a small faculty that is quasi-permanent and a larger student body that is merely passing through. But if the dramatic opposition between the comparative fixity on the one hand and the flux on the other hasn't been sufficiently taken into account by critics, the reason may be that novelists themselves haven't done so. Most of them single out one little angle of academic life, a part of either student or faculty existence, and focus on that.

Among American college novels, the one with the consistently highest reputation is George Weller's *Not To Eat, Not For Love*. One of the reasons for its high rating is that it is panoramic, and very successfully so, with lively pictures of both faculty and students. Published in 1933, *Not To Eat, Not For Love* seems to have been written under the influence of Dos Passos, but to say this is not to suggest that the book hasn't its own identity. It remains the fullest and finest novel of American university life.

On the British side, C. P. Snow's *The Masters* has given us a novel of depth and power, a story so expertly executed as to take it altogether out of the comparatively minor classification of academic fiction. And yet it is essentially a college novel; it shows a college, in the English sense of the term, torn apart by rivalry for position. Several other works of fiction have dealt with this theme, but none of them so significantly as Snow's.

Another standard theme used by those writers who concentrate on one aspect of academic life is the professor-and-coed love affair, as in Robie Macauley's *The Disguises of Love*, which becomes an excellent story after its early phases in which the author plays around with a different-points-of-view technique; once we get to the account of the love affair between the professor and the girl, we have an absorbing narrative. The ancestor of such professor-and-coed novels is of course George Moore's *Heloise and Abelard*, that marvelous study of the Paris cathedral-school of pre-Sorbonne days. This book is among other things one of the few genuine romances of our time, and it is also a historical novel; in this category I prefer it, at least for pleasure reading, to its only possible rival, the heavy *Joseph* series of Thomas Mann. Incidentally, I have mentioned *Heloise and Abelard* to several re-

print houses who have asked for suggestions for books — so far, none of them has accepted the idea, so it's pitched out here again, for any taker.

Some American college novels deal expertly with the faculty problems: Gerald Warner Brace's *The Spire* stands high among these; I'd put it somewhat above Stringfellow Barr's *Strictly Academic* and Carlos Baker's *A Friend in Power*, which are also very good. Willa Cather's *The Professor's House*, with its shrewd study of American values, seems to me only incidentally a college novel, although it contains what is probably our literature's best-rounded portrait of a teacher. Like Snow's *The Masters*, *The Professor's House* has its own status in the category of the modern novel itself. Years ago, the then highly regarded novelist Robert Herrick wrote, in *Chimes*, a serious faculty novel whose setting was the University of Chicago; William Rainey Harper and Thorstein Veblen were recognizable among the characters. Herrick's attitude was that the University was too concerned with materialistic values; under a thin fictional disguise, President Harper was portrayed as a go-getter. This tone of criticism is followed in a very recent novel about a Midwestern university which is quite obviously Chicago: Georg Mann's *Dollar Diploma*, a book which satirizes fund-raising efforts, Congressional investigations, and such phenomena as the disturbing visit of a Frenchwoman who is an existential novelist. Altogether, Georg Mann has written one of the most acid satires among college novels — satirizing the highest executive levels.

Another kind of academic story is the comedy of manners in the vein of Douglas, Huxley, and Waugh; books such as John Aldridge's *The Party at Cranton*, which was preceded by Mary McCarthy's *The Groves of Academe* and Randall Jarrell's *Pictures at an Institution*. The last, in my allowance the best of the three, seemed to feed off its immediate predecessor, *The Groves of Academe*. What is rare among college novels, *Pictures at an Institution* became a best seller.

Perhaps George R. Stewart's *Doctor's Oral* is in a class by itself, built as it is around the torment of an oral examination for the doctorate in English. The author loaded his deck somewhat by making the candidate's personal situation at the moment a painfully acute one: he simply has to pass that oral, and the situation is therefore dramatically intensified beyond even the usual apprehension with which the student faces such an ordeal. The



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In Defense of the Ph.D.

There has been much discussion recently (in CEA circles and elsewhere) of the alleged inadequacy of the traditional Ph.D. program as preparation for college teaching. The main objection seems to be that the program as now constituted aims at the training of narrow research specialists in literary history and criticism and that it has, therefore, little or no relevance to the practical problems of teaching freshman English. Though there may be some justice in this charge, I feel that the situation has been grossly exaggerated and I would like to register a qualified defense of the standard doctoral program.

In the first place, I doubt that anyone really knows how to teach freshman Eng-

lish and it is to me inconceivable that a large portion of the Ph.D. program could usefully be devoted to specific training for this function. The best the instructor can do in the composition course is surely to give the student opportunity to improve his skill through practice and through intelligent criticism of his work. For this purpose the teacher must be a cultivated and widely read person and with some sense of style who has done a good deal of writing himself. I would contend that the present doctoral program at its best produces just such people — people who have read enough and written enough and know enough about the history and structure of the language to make good teachers of composition.

One often hears the criticism that the graduate schools are producing narrow-minded pedants who are eminently unqualified for teaching the lower division courses. Undoubtedly there are people of this kind among us; they are in my view equally unqualified for the advanced courses. But I would argue that the proportion of pedants in the profession is relatively small and that the fault in the last analysis does not lie in the traditional Ph.D. program as such. If there is an element of crippling narrowness and overspecialization in the profession the cause is to be found not so much in the conception of the doctoral program as in its execution. If the professors in the graduate school are dusty and desiccated scholars with no sense of proportion the results will be unfortunate. On the other hand, humane and reasonably broad-minded professors will produce humane and reasonably broad-minded young Ph.D.'s who will make competent teachers of composition and of literature. My own experience indicates that most English professors in the graduate schools are of the latter sort.

The idea of a "teaching degree" as distinguished from a "research degree" makes no sense to me. Surely teaching and research (whether published or not) should be complementary functions, with teaching enlivened by research and research stimulated by teaching. From a practical point of view, it would seem inevitable that the so-called "teaching degree" would end up as a sort of second class Ph.D. The dissertation has been attacked of late as an especially pernicious feature of the doctoral program, and it is no doubt true that in some graduate schools the dissertation has assumed undue or even monstrous importance. But the basic and, in my view, indispensable values of the dissertation as an extended exercise in research, in intellectual discipline, and in writing are certainly not negated by occasional abuse or overemphasis.

Altogether, the most sensible solution might lie in a modification of the traditional program rather than in drastic and unwarranted change. I would favor somewhat less stress on the dissertation and more on breadth of reading. There should of course be sufficient time devoted to

linguistic study to equip the student for his teaching role, but it is my impression that most graduate programs in English already do this. Some departments present the candidate with a comprehensive reading list including important works in Greek, Roman, and modern Continental literatures as well as in English and American. This, I think, is an excellent device to insure the breadth of mind which we all desire and which is of immense value to the college English teacher of all levels of instruction from freshman English on up. Furthermore, some attention should be given to the systematic guidance and supervision of the Ph.D. student in his apprentice teaching. More and more graduate English departments seem to be doing something along this line.

The conservative view of the Ph.D. program here presented undoubtedly reflects my own experience as a graduate student. The program I went through was long, and difficult, and often frustrating; but on the whole I feel that I acquired from it a really excellent education and a quite satisfactory preparation for my professional work. I have never felt that the training I had in graduate school was at all irrelevant to the teaching I have done since, including the teaching of composition. For all of these reasons, I emphatically do not believe that "the graduate schools are ruining undergraduate English," and I do not believe that the usual doctoral training tends to be psychologically incapacitating for the teaching of freshmen students. There is nothing wrong with the traditional Ph.D. program that a little imagination and common sense cannot remedy.

ALLAN H. MACLAINE

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We are still welcoming suggestions of worthwhile books not now available in paperbacks. Send your nominations, with or without defense, to the compilers of this column, c/o *The CEA Critic*, and we'll promise to pass them on to at least two paperbound houses.

Bentley, Eric (ed.). *Classic Theatre Volume 4: Doubleday Anchor*.

Bierce, Ambrose. *In the Midst of Life*: New American Library Signet Classic.

Bradley, A. C. *Oxford Lectures on Poetry*: Indiana Univ. Midland Book.

Carson, Edward. *Fiction of John O'Hara*: Univ. of Pittsburgh.

Coe, Richard N. *Ionesco*: Grove Press Evergreen Pilot.

Cole, Toby (ed.). *Playwrights on Playwriting*: Hill and Wang Dramabook.

Coleman, Elliott (ed.). *Lectures in Criticism*: Harper Torchbook.

Corrigan, Robert (ed.). *Theatre in the Twentieth Century*: Grove Press Evergreen.

Dante. *Purgatorio* (new trans. by John Ciardi): New American Library Mentor.

Drew, Elizabeth, and George Connor. *Discovering Modern Poetry*: Holt-Rinehart-Winston.

Durrell, Lawrence. *Justine*: Dutton Everyman.

— *Balthazar*: Dutton Everyman.

— *Mountolive*: Dutton Everyman.

— *Clea*: Dutton Everyman; also Pocket Book.

Eliot, T. S. *On Poetry and Poets*: Noonday.

Evergreen Review No. 20: Grove Press Evergreen.

Farrell, James T. *Father and Son*: Popular Library.

Frye, Prosser Hall. *Romance and Tragedy*: Univ. of Nebraska Bison Book.

Glasgow, Ellen. *The Romantic Comedians*: Doubleday Dolphin.

Goodman, Randolph. *Drama on Stage*: Holt-Rinehart-Winston.

Gray, R. Bertolt Brecht: Grove Press Evergreen Pilot.

Greenberg, Robert A., and James G. Hepburn. *Robert Frost: An Introduction*: Holt-Rinehart-Winston.

Howe, Irving. *William Faulkner*: Random House Vintage.

Huxley, Aldous. *Eyeless in Gaza*: Bantam.

Kaufmann, R. J. (ed.). *Elizabethan Drama: Modern Essays in Criticism*: Oxford Univ. Galaxy Book.

Kubly, Herbert. *American in Italy*: Grosset and Dunlap Universal Library.

Lawrence, D. H. *Complete Stories* (3 vols.): Viking Compass.

Lever, Katherine (ed.). *The Novel and the Reader*: Appleton-Century-Crofts.

Lewis, R. W. B. *The Picaresque Saint*: Lippincott Keystone Book.

Malraux, Andre. *The Temptation of the West*: Random House Vintage.

Matthiessen, F. O., and Kenneth Murdock (eds.). *The Notebooks of Henry James*: Oxford Univ. Galaxy Book.

Miller, Perry. *The New England Mind* (2 vols.): Beacon.

Millgate, Michael. *William Faulkner*: Grove Press Evergreen Pilot.

Milton, Daniel L., and William Clifford (eds.). *Treasury of Modern Asian Stories*: New American Library Mentor.

Morgan, Frederick (ed.). *The Hudson Review Anthology*: Random House Vintage.

Morley, Christopher. *Ex Libris Carissimis: A. S. Barnes Perpetua Book*.

Murry, J. M. *Keats*: Noonday.

New Directions 17: New Directions.

New World Writing 19: Lippincott Keystone Book.

Olson, Elder. *The Poetry of Dylan Thomas*: Univ. of Chicago Phoenix Book.

O'Neill, Edward H. *History of American Biography*: A. S. Barnes Perpetua Book.

Pacifci, Sergio. *Guide to Contemporary Italian Literature*: Meridian.

Parrott, Thomas Marc. *William Shakespeare: A Handbook* (rev. ed.): Scribner's.

Rolo, Charles. *The World of Evelyn Waugh*: Grosset and Dunlap Universal Library.

Rolph, C. H. (ed.). *The Trial of Lady Chatterley*: Penguin.

Rose, H. J. *Outlines of Classical Literature*: Meridian.

Rubin, L. D., Jr., and R. D. Jacobs (eds.). *South: Modern Southern Literature in Its Cultural Setting*: Doubleday Dolphin.

St. Augustine. *Confessions* (new trans. by Rex Warner): New American Library Mentor.

Sanderson, Stewart. *Hemingway*: Grove Press Evergreen Pilot.

Sawyer, Newell W. *The Comedy of Manners from Sheridan to Maugham*: A. S. Barnes Perpetua Book.

Schorer, Mark (ed.). *Modern British Fiction: Modern Essays in Criticism*: Oxford Univ. Galaxy Book.

Stone, George Winchester, Jr. *Issues, Problems, and Approaches in the Teaching of English*: Holt-Rinehart-Winston.

Styron, William. *Set This House on Fire*: New American Library Signet.

Tuve, Rosemond. *Elizabethan and Metaphysical Imagery*: Univ. of Chicago Phoenix Book.

Valery, Paul. *The Art of Poetry*: Random House Vintage.

Van Ghent, Dorothy. *The English Novel*: Harper Torchbook.

Wharton, Edith. *The House of Mirth*: Scribner's.

Wilde, Oscar. *Intentions and Other Writings*: Doubleday Dolphin.

Williams, William Carlos. *The Farmers' Daughters*: New Directions.

— *Many Loves and Other Plays*: New Directions.

Wilson, Angus. *Emile Zola*: Apollo Edition.

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NOTICES OF NOTE

The National Commission on Teacher Education and Professional Standards of the National Education Association proposes to announce during 1961-62 through the columns of the *Journal of Teacher Education* (1) openings in teacher-education institutions and (2) the availability of personnel for employment in teacher-education institutions. If you wish to learn more about the proposal please write to *Journal of Teacher Education*, NEA, 1201 16th Street, N.W., Washington 6, D.C., enclosing a self-addressed, stamped envelope.

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ANTHOLOGY of ROMANTICISM

Edited by Ernest Bernbaum, University of Illinois

This extremely popular anthology gathers together the choicest selections from the vast and fertile literature of the English Romantic Period. Book includes selections from the prose and poetry of each major figure with unusually extensive notes, comments, bibliographies, and stimulating suggestions for discussions. "A very admirable book" — Douglas Bush, HARVARD UNIVERSITY. By the author of *GUIDE THROUGH THE ROMANTIC MOVEMENT*. 3RD ED., 1948. 1,238 pp. \$7.50

18th CENTURY POETRY and PROSE

Edited by Louis I. Bredvold, The University of Michigan; Alan D. McKillop, The Rice Institute; and Lois Whitney, Russell Sage College

This generous selection of 18th-century poetry and prose gives students an appreciation of individual authors at their best and a balanced survey of the century as a whole. Whenever possible, selections are given in their entirety; those taken from larger works can be read as independent wholes. Text, notes, biographical introductions, and bibliographies incorporate the findings of recent scholarship. "The best period anthology in its field" — Werner W. Beyer, BUTLER UNIVERSITY. 2ND ED., 1956. 1,274 pp. \$8

THE RONALD PRESS COMPANY
15 East 26th St., New York 10

Changing Image of the English Professor

The self-image of the English professor¹ appears to me to be an indefinite one — rather blurred. Now, one reason for this might be that it is a composite image, which has been affected by the various roles and intellectual influences through which college professors have passed in this country in the last century and a half. Further, all of us in one degree or another are affected by each of these roles; the difference between us is perhaps in the varying degrees to which one is influenced by one role or another.

To review the intellectual movements which have affected the profession is in a sense to name the movements which are the bread-and-butter topics of every historical course in literature since 1700. These ideas, however, are familiar to us in their relation to literature and history; it seems worth mentioning that they also have influenced our evolving conception of our professional role in society.

The first of these historic roles was that of the clergyman. He dates from colonial days, when the school was conceived of as the instrument of religious orthodoxy and the role of the teacher was to indoctrinate in both theology and morals. The clergyman-teacher came down far into the 19th century, through the period when the vast majority of college presidents and professors were still clergymen.

The second role was that of the classical scholar, descended from the revival of learning in the Renaissance. The resultant ideal of scholarship became formalized as the belief that intellectual prowess and clarity could be developed by a rigorous

1 The above is a condensed version of a speech made before the Greater New York CEA at its Adelphi College meeting, March 18, 1961. Comparison of Dr. Doyle's remarks about the self-image may be made to those of Mr. Carliner about the public image, as printed in the April issue.

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George Connor, Univ. of Chattanooga

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Holt, Rinehart and Winston, Inc.
383 Madison Avenue, New York 17

insistence on accuracy in Latin and Greek grammar. From this tradition emerged the classical curriculum of the later 19th century colleges and the rigid grammatical pedagogue.

The next role was that of the romantic poet, who conceived of himself as a mouthpiece through which impulse and intuition, left to operate more or less unchecked, would enunciate wisdom and insight proceeding from the heart of the universe. His descendant became the *poète maudit* of the later 19th century. This historical personage becomes most commonly in our profession the frustrated creative writer, who tends to feel isolated from the rest of the community and to encourage some of that sense of isolation in his students; on the positive side, he encourages them to believe in and to seek to develop creativity and aesthetic sensitivity.

The scientist has paralleled the foregoing personages in history. Believing in the usefulness of history and the scientific method, he attempted to seek the roots of wisdom in the roots of language. He became the philologist. His influence, somewhat like that of the classical scholar, tended to place its faith in the accurate understanding and use of words.

It might further be observed that the professor of English literature has existed only since about 1900; before him philologists and classicists were the nearest approaches to literary professors in the colleges. Since then, the various older roles seem to have reappeared in new contexts. The clergyman has become the liberal, the Marxist, or the nationalist critic. Like the clergyman, he sees literature as a text from which to draw interpretations designed to reinforce political, economic, or other forms of orthodoxy. The romantic poet and the esthete have become the professors of creative writing. The classicist and the grammarian have become the professors of "communications." They have also contributed to the formation of the New Critics — but the latter appear to share in other traditional roles also; they are hard to classify.

Unfortunately we also have in the profession another type who is as old as teaching and who never seems to change or disappear. He is the man whom I once heard say, "I am going to make those so and so's learn the facts about Chaucer or know the reason why." This statement seemed to me a sufficient guarantee that no significant teaching could ever take place in his classroom. He is the eternal pedant — the man for whom teaching is the stuffing of students with information.

To the confusion caused by the co-existence of these historic roles is added the circumstance that there is no clear-cut agreement on what is the function of the English professor. This undoubtedly contributes to the fact that our English professors tend, perhaps even more than their colleagues in many other departments, to be ashamed of their role as

college teachers. The chemist and the physicist refer to themselves by those titles rather than by the title of professor. The English professor, even more than they, seems ashamed of his professional standing as a teacher. It may be partly for this reason that graduate departments, deans, and department heads in undergraduate institutions all place so much pressure on their departments to publish articles, if necessary at the expense of their teaching and other professional activities. This pressure has been carried to such an extreme that serious damage to the instructional process has undoubtedly been done in many places. Professors regard their teaching as simply a dreary stint of hack-work that they must endure in order to get at "their own work" — which means the preparation of more publications. Teaching, then, is somebody else's work.

There seems to me to be growing in many quarters, particularly among younger members of the profession, a resentment against this too exclusive emphasis on publication as the foundation of professional status. The possibility exists that there may be a public revolt if investigation reveals how much of the instructional dollar is being devoted to released time for writing as compared with time spent preparing courses and dealing with students.

This problem is not likely to be resolved unless and until from somewhere there emerges a new tradition that holds that teaching is a professional pursuit which has its own dignity and its own right and does not need to be justified by publications or any other activity. If such a change in the climate of our profession takes place, publication will be returned to its proper place as one of several kinds of evidence of professional competence.

JOSEPH DOYLE
University of Hartford

Published At McGraw-Hill . . .

AMERICAN DRAMATIC LITERATURE

By Jordan Y. Miller, Kansas State University. 641 pages, \$6.75.

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McGraw-Hill Book Company, Inc.
330 West 42nd Street New York 36, N.Y.

English and the Law

Having spent four years learning the refinements of literary style and learning, through interpretation, to get at the true and deeper meanings of the English language, we trembling entered the hallowed halls of one of the top law schools in the country.

Confident in our background, superior in our demeanor, bolstered by the knowledge that we were among the select few who knew the difference among Henry James, James Joyce, and Joyce Kilmer, and knew as well that most prolific of authors, Sinclair Lewis Mumford Jones we confidently attacked the legal field only to discover that our curriculum had left much to be desired.

We did not make the team! We just did not have the equipment! No one had trained us in the art of weight lifting and mile running. This obviously put us at a complete disadvantage. One mile each day, over cobblestones, wearing spiked heels and carrying 30 lbs. of books is a bit trying on new, untrained recruits — especially when you must never lose your professional gait.

Three weeks were lost in an attempt to gain the necessary muscles. Untold hours were spent in attaining this type of proficiency while the rest of the student body, having been properly trained from the beginning, could profitably study law.

But at last we too were ready to open the law books. This discovery was dismal. Our knowledge of English had to be discarded. We soon learned that English and legalese do not mix. We were told that we must speak in a "strange and wonderful language" that other lawyers would understand.

Legalese on top of not being English is further categorized according to the judge who uses it. And thus consideration might mean legal detriment to one and legal benefit to another. Proximate cause might mean cause in fact or legal cause (whatever that means).

All rules of pronunciation also had to be discarded. Law has its own system of phonetics developed no doubt in the days when lawyers could not read or at best spoke in Anglo-Norman. It takes time to discover that the strange word the professor uses is really not strange but familiar when seen in print. Thus when you enter a "demurrer" to the evidence, you don't act coy or say *demjur* but *dem(e)rr*.

Legal terms seem to be a composite of mispronounced French and old Saxon with a dash of Latin. You soon discover that land is owned *per my et per tout* or only *per my* but in some cases only *per tout*. You also discover that a fee is not what you charge your client but an estate determinable or simple (only it's not simple at all). But at least we now know what Shakespeare meant when he said he was "his own fee simple absolute."

Another discovery you make is that mirror work with words is the most useful way to write. Don't, and we mean don't, use simple sentences. Try at all times to

confuse your reader. Judges spend hours thinking up methods to hide the real reason for the decision they have come to. Thus, for example, if the plaintiff has shifty eyes and the judge thinks he is guilty he mustn't say so, but must deviously attempt to discover a small forgotten rule which, when properly presented, hidden in a maze of inconsequential phrases, will give a legal reason for his "judgement for the defendant."

Don't ever ask the meaning of a sentence. When construing a statute don't take the words at face value, i.e., English value. Go back to the intent of the legislator who obviously did not know the meaning of the words he was using and meant to say the exact opposite of what he did say and then apply the meaning the legislator meant to give to the statute and if your English soul cringes, well . . . let it.

Don't, though they tell you to do so, use common sense to solve the problem. When they speak of issues, they speak of legal issues which are more concrete than you might expect. Don't, moreover, make the mistake of using logic. After a while you discover that more often than not logic only leads to the wrong path. Don't rely on rules because rules are not to be relied on since they are not really rules at all.

Yet, a word of encouragement. Somehow courts do manage to reach just decisions. and there is evidence that all is not lost: that once an English major always an English major. You sometimes find a decision to gladden a humanist's heart and prove all worthwhile. Judge Barnes' opinion in *Kopplin v. Quade* (145 Wisconsin 454) is an example of what happens when legalese and English are combined. We report the opinion for your edification:

On September 14, 1907 plaintiff was the owner of a Holstein-Friesian heifer which was born on January 8, 1906 and had been duly christened "Martha Pietertje Pauline." The name is neither euphonious nor musical but there isn't much in a name anyway. Shakespeare (W, Romeo and Juliet, Act II, Scene 2. Notwithstanding any handicap she may have had in the way of a cognomen, Martha Pietertje was a genuine "high-brow" having a pedigree as long and at least as well authenticated as that of the ordinary scion of effete European nobility who breaks into this land of democracy and equality and offers his title to the highest bidder at the matrimonial bargain counter. The defendant was the owner of a lovely bull, lowly born and nameless as far as the record discloses. The plebian, having aspirations beyond his humble station in life, wandered beyond the confines of his own pastures and sought the society of the adolescent and unsophisticated Martha. As a result of this somewhat morganatic miascence a calf was born July 5, 1908. . . . There is evidence to show that a thoroughbred calf would be worth all the way to \$250. Its sinister birth disqualified the hybrid calf born from becoming a candidate for pink ribbons at county fairs and it was sold to a Chicago butcher for \$7 and probably served up as pressed chicken to the epicures in some Chicago boarding house.

. . . It is apparent therefore that there was some competent evidence from which the jury might properly return a verdict for substantial damages. . . . Judgement for plaintiff is affirmed.

Well, it has been nice to descend once more into the everyday world and address those in the world of English, those who speak so that the world may understand. But we must now go back to our own world, to the select few that outwardly communicate only with each other and most often succeed in communicating only with God (or the devil). Excuse us but we must go and try to figure out why compromise is not an accord and how an *accord executory* differs from an *accord and satisfaction* and how the three differ from one another.

MAGGIE ROTH

GRETTA SMALL

University of California at Los Angeles

Behind The Word

I suppose most of us have experienced a certain thrill at mastering a big word; and the bigger the word, the greater the triumph many of us seem to have upon conquering it.

Do we have longer words now than our grandparents had — or even our parents? My mother studied the famous old Blue-back Speller when she was a girl in school, and she used to talk about the word *incomprehensibility* as being, I think, the longest word in the Speller. On the other hand, I remember that as a boy I once came across the word *anti-transubstantiationist* in a newspaper, which described the word as being the longest in the English language at that time. And, of course, we now have *antidisestablishmentarianism*, which is even longer, containing 28 letters. Sometime back in the 1930's, though, I saw in some publication or other a real monstrosity which was described as a mathematical term, and it contains 60 letters! Do you want to hear it? Well, here it is: *unhypersymmetricoantiparallelepipedicalizationigraphically* — 60 letter or 28 syllables! Please don't ask me what it is supposed to mean, although all but one of its basic parts are very simple Latin or Greek, that one exception being the common prefix *un*, which is Anglo-Saxon. There are certainly mathematical overtones in the word, as you may easily see. Maybe it does mean something.

For some more "jawbone-breakers," as one of my grandfathers used to call very long, complicated words, I suggest you look at the September, 1959, issue of *Harper's Magazine* and an article in it by Felicia Lampert entitled "Dictionaries: Our Language Right or Wrong." The article mentions our old friend *antidisestablishmentarianism* (28 letters), and then it gives *floccinaucinihilipilification*, containing 29 letters and meaning 'estimation as worthless'; then the article gives the word *pneumonoultramicroscopicsilicovolcanikosisis*, comprising 45 letters and referring to an obscure lung disease; and finally the article presents the word *aquasalino calcilino-cetaceo-aluminoscuprivirile*, containing 51 letters and describing the mineral waters of Bristol, England, which an eighteenth century physician had reported healthful.

(Please turn to page 18)

Greater N.Y. CEA

Representatives of more than twenty-five colleges in the New York area met at Adelphi College on the afternoon of March 18 to exchange ideas on an eternal topic: "The Square Scholar in a World Full of Curves." Attendants at the morning session of this annual spring meeting of the CEA, Greater New York Regional, had heard Dean Joseph Doyle of the University of Hartford and Lewis Carliner, Director of the Education Division of the United Automobile Workers, consider "The Professor's Dilemma: Self-Image vs. Public Image."

For more effective dissection, the Square Scholar was divided, like Gaul, into three parts. Chaired by Frederick T. M. McGill, Jr. of Rutgers-Newark, panelists Doris Falk (Douglass), Allan Gilbert (NYU), Elizabeth Mann (Adelphi), and Paul Siegel (Long Island U.), discussed the Scholar and his Tenure, or, "Tranquillizers for Tenure Tension." Tenure, all the panelists agreed, certainly produced tranquillity, and four-fifths of the panelists held tranquillity to be a good thing. Professor Gilbert objected, however. Security, he held, made teachers lazy. The threat of losing their jobs made them work harder, and only those idealists who were willing to work 24 hours a day should enter the profession in the first place. "If we must have tenure," he concluded, "let's have it for merit, not as a right."

On the basis of merit, all the speakers admitted the desirability of tenure. The problem was this: how to determine merit? Miss Falk specified three areas in which a teacher's merit might be tested: teaching, published research, and community service. But whereas publications and community service are easily measured, teaching ability — the most important of the three areas — is much more difficult to appraise. Informal observation, suggested Miss Mann, might help a department head to make a tenure evaluation: How articulate was the candidate? What were his literary tastes? Could he cooperate with his colleagues? Did he discuss classroom problems with sympathy and intelligence?

Professor Siegel, the final speaker, recommended the AAUP standard of a probationary period of 5 to 7 years for candidates seeking tenure. That period once past, Mr. Siegel felt, an instructor not only had the right to tenure, but needed it, in order to teach what he believed without fear of reprisal. Academic freedom, he held, depended on the right of tenure, and Donald Koster of Adelphi concurred. Mr. Koster pointed out that in many colleges which are perhaps too conscious of public relations, the "controversial" teacher without tenure would also soon be without a job.

"Parlaying a Professorship into Money," or "How to Spell Professor as Operator," was Section Two of the Square Professor. Though Chairman Philip Lawson of CUSH¹ Mr. Carliner's talk appears in the April issue of *The CEA Critic*; Dean Doyle's may be found elsewhere in this issue.

ing and Nevell and Panelists Dan Laurence (NYU), Richard Nickson (Paterson State College), and J. Sherwood Weber (Pratt), all united in deplored "moonlighting" for professors, yet all agreed that most professors could not live without it. Of course there is "moonlighting" and "moonlighting," and if a professor must eat to survive, let him "moonlight" in areas which may add to the value of his classroom performance. Professor Weber mentioned lecturing, editing, technical writing as particularly eligible activities, but, he warned, no extra teaching! Who, with 50 themes a week to grade already, can improve his classroom effectiveness by grading 50 more?

Even technical writing, seemingly so made-to-order for the English teacher in his idle hours, hides snares for the young and innocent. Mr. Lawson warned that much technical writing today is so cloaked in military secrecy, it is difficult for the job-hunter in the field to acquire enough knowledge to qualify for employment. And the English teacher, typically modest and timid, is not one to exaggerate his qualifications. The CEA might be helpful, the panel agreed, in establishing standards and providing information for would-be technical writers, and in encouraging teachers to re-evaluate themselves. Only when teachers value themselves more highly, Mr. Laurence and Mr. Nickson emphasized, will they be able to secure the financial rewards justified by the importance of their role in society.

Working conditions for teachers, as well as wages, need improvement, according to Mr. Laurence. Teachers, he held, are unnecessarily harassed by an abundance of peripheral activities which distract them from what should be their main occupation. Inordinate numbers of meetings and the pressure to publish, publish, publish, leave a man who has a genuine calling for the profession little time to practice it, and may drive him, in despair, to leaving it. Mr. Laurence cited his own case. Driven by these very pressures, he sought to by-pass at least the Ph.D. requirement by first producing a publishable work. On the basis of this work, he received a grant, which enabled him to produce still another publishable work. And on the basis of this latter, he received teaching offers from three universities, none of which inquired if he had completed his Ph.D. But by this time he had become so comfortable in the life of a man of letters that he no longer wished to teach!

Short of such drastic action, the panel united in recommending group effort as the best solution to the teacher's problem of inadequate pay and difficult working conditions. Through their own endeavors, but particularly through such organizations as the CEA, English teachers must build up their image in the public eye until they can command the conditions and the compensation they deserve.

In the third panel discussion, on "The 1984 Teaching Machine," this was the disturbing question: "Do Projected Computers

Make Professors Obsolete?" The answer, by unanimous consent of all the panelists, was No! Chairman Robert Silverman (NYU), and panelists Sheldon Littwin (N.Y. Institute of Technology), Herman London (Hunter), Fred Pamp (American Management Association), and Walter Savage (Fairleigh Dickinson) were eager to welcome machines as mechanical aids to overburdened teachers, but only as aids. The prospect of automated English classes was summarily dismissed.

Chairman Silverman objected immediately to the terms "teaching machine" and "robot teacher" — both calculated, he felt, to strike terror to the heart of the human teacher. "Programmed teaching" or "programmed learning," he thought, would be more accurate descriptions of the various teaching devices and indicate more correctly their place in the academic scheme. But certainly, he stated, contemporary research in the principles of learning as applicable to various levels of animal and human activity, from pigeons to people, gives reason to believe that we will all in time be affected, and beneficially, by the mechanical programs developed from these principles.

To the equation of pigeons and people, Mr. Savage took exception, but he confessed that his own fears of the "teaching machine" had been greatly assuaged by the experiments now going on at Fairleigh Dickinson's Teaneck campus. Here simply operated machines are being used in remedial English. By a question and answer system, they teach elements of grammar. By next fall, the university plans to have some 80 such machines in use for instruction in mathematics, chemistry, and biology, as well as English. Students in regular English courses may be referred to the machine laboratory for special work, and the results will be turned over to the human instructor. Faculty sentiment at his institution, Mr. Savage believed, now welcomed these aids to the teaching process.

The question of how much teaching may be entrusted to machines, how much reserved for the live teacher, must still be settled, suggested Mr. London. Responses to the CEA questionnaire circulated previous to the meeting showed that English teachers in general expect mechanical programs to center on elementary grammar, mechanics, remedial work, objective testing — not creative literature. The machine is not expected to take over the function of lecturing to a large class on the contemporary novel, but to provide a sort of tutorial assistance to individual students who need it. The teacher's load as a result will not be lighter, but different. Freed of explaining rote fundamentals, he will be able to concentrate on more creative work.

As a former English teacher now concerned with the training of executives, Mr. Pamp expressed concern that rote learning and machine-bound testing might result in rote-minded, mass-produced human beings.

(Please turn to page 19)

NEW ENGLAND CEA

The New England CEA met at Yale University on April 22 and spent the day exploring the relations between the scientific imagination and the literary imagination. Two poets, Theodore Weiss of Bard and Jean Garrigue of the Univ. of Connecticut, confronted two scientists, Matt Walton of Yale and Marshall Walker of the Univ. of Connecticut, with a philosopher, Paul Weiss of Yale, as moderator.

Theodore Weiss maintained that poetry is the language under language, the Ur-language. The poet, he said, is the only hero left to our culture because his uselessness has left him free — he has no particular commitment to any object. Most of the conclusions we arrive at, he said, close the world to us, for most of us are bent on reaching appearances only. But the poet knows that if you can understand an object with your being you will have a kind of fulfillment you never had before. The poet sees the subjective correlative, not the objective, at work. The poet sees, and says, and sees again.

Marshall Walker exhibited a poem and a mathematical formula. He contended that neither could be translated from what it is, that neither had a method behind it, that there is no recipe for either. But there is a standard test for each. Poetry is primarily a spoken, mathematics primarily a written language. The poem appeals primarily to the emotions, secondarily to the intellect, while the formula appeals to the intellect first. Both are acts of creative genius.

Matt Walton contended that imagination cannot create; it only operates with its data. The scientist is constantly absorbed with working his imagination back to its data. The artist seeks a human resonance; it is his aim to give meaning to the brute fact. But the scientist says that the fact does not need to flash upon the inward eye. Both scientists and poets make metaphors and generate relationships — but the creative tension of the scientist seeks dehumanized metaphors. Both science and poetry may be dangerous since they both seek ways to escape the bonds of common sense. Since the matrix of existence involves both ourselves and things, we must have both poetry and science.

Jean Garrigue defended the poet as moving also in the realm of science — Proust and Woolf have presented new views of time and flux. But she described the bewilderment of the poet as he grapples with the world science thrusts upon him and implied that he does well to reject it. Poets, she pointed out, do not generally speak of things which science finds important at the moment. Their concern lies elsewhere.

Paul Weiss pointed out that both poets in the discussion had stressed the creative freedom of the poet, whereas the scientists saw poetry as correlative to science. The poet, he felt, wants the imagination to change things, whereas the scientist wants

the imagination to broaden our knowledge of things. Should poetry be as free, he asked, as the poets want it to be?

Prof. Walton, in response to this challenge, described the scientific imagination as a longing for a higher order of reality. The geologist organizes the landscape more consistently than the man who merely responds to the beauty of the scene. But Theodore Weiss stated his poetic conviction that there is no dehumanized, objective world as science says there is. Science, by its distorted view, may have written an epitaph for mankind. The poet's devotion to the human scene is the built-in protection that he will not do likewise.

Richard Barker (Yale) led a discussion of "The Engineer's Need for Education in the Liberal Arts" which I cannot report on because I attended a concurrent session on "Science, Science Fiction, and Fiction," led by Robert Brumbaugh (Yale). Prof. Brumbaugh defended the value of science fiction in English courses on the grounds that through it teachers can make clear the difference between confronting a genuine human being in literature and confronting a sub-species, and also the difference between a synopsis of an action and the action itself. The plot of science fiction is a linear plot of discovery, not a plot of suffering or of character. Unlike fantasy, science fiction makes effective use of factuality to make a new situation tangible. He defended science fiction as an effective middle term between the abstract world of science and the concrete world of the humanities.

The vice of science fiction is its tendency toward abstraction. At its worst, it has no melody, no thought. At its best it has a clear plot line and is intolerant of "fine writing." Plato's story of Atlantis and Dante's "Divine Comedy" are examples of

great science fiction. Our contemporary world is schizophrenic, and humanism has become a role we play without conviction; science fiction is a potential bridge across this gulf. Prof. Brumbaugh quoted Whitehead's remark that, given a number like 56,213, the scientist starts with the 50,000, the humanist with the 3.

Elizabeth Sewell (Bennett College), author of "The Orphic Voice," addressed the conference on "The Questioning Imagination." The imagination has a choice of instruments to employ, she contended: music, the plastic arts, dance and ritual, mathematics, and language. Each of us picks up one or the other of these very early in life, and from then on we know which is our toy. Characterizing the instruments of mathematics and language, she said that people who are methodologically minded choose mathematics as their instrument, whereas those who are realistically minded choose language. Although it is commonly thought that science questions and poetry imagines, actually poetry questions and science imagines. Poetry is not a way of communicating high thoughts; it is not a message. Rather, it creates a form, asks a question, is a process toward understanding. Poetry is highly exact and rigorous. It builds up a tissue of relations by which to interpret something in reality. Mathematics, Miss Sewell said, is the best instrument for interpreting structures which are orderly and regular, such as atoms and nebulae, but words, which are far more complicated than mathematics, best fit the organic world.

This stimulating meeting at Yale concluded with a cocktail hour offered by our generous host institution. Richard Sewall of Yale arranged the meeting and C. L. Barber, president of NE CEA, opened the proceedings.

LEON E. BOLT
American International College

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CAMPUS IN WONDERLAND

(Continued from page 1)

portraits of the faculty are neatly sketched in, and the reader sees these supposedly above-the-battle people using the occasion to ride their various hobbies or to air their own inner conflicts. It's a superficial novel with a *deus ex machina*, but it is a clever and highly readable book. Graduate students preparing for such an examination will find *Doctor's Oral* both instructive and horrifying.

Well, these are random observations from what might be called shop-reading; I put them down at the suggestion of our editor Don Sears. I once had the idea of doing a long and serious study of the genre in collaboration with that good CEA man, President Francis H. Horn of the University of Rhode Island, but we've both been too busy with other matters to get together on such a study; these hasty notes, however, may suggest to someone else that such a study could be made — at a length greater than the few articles on it which have appeared.

Obviously there are many omissions from the foregoing discussion, and I expect at any moment to be beaten over the head with *The Professor's Umbrella* — and so on. One more observation: note how few college novels are written from the point of view of students. Most of the items in that category are at the *Stover at Yale* level. I remember the winner of the *College Humor* contest when I was a freshman (there was such a magazine, in the coon-skin coat era): Betty White's *I Lived This Story*, written by a Northwestern University student whose heroine's experiences were divided into four phases: freshman, sophomore, junior, senior. It wasn't a very good book, though it contained an interesting portrait of Bernard DeVoto as an assistant professor (DeVoto, who was an

excellent historian, wrote a rather poor novel, *We Accept With Pleasure*, which has some university sections). Also, Betty White's story indicated, however poorly the various sections were done, that there is in the growth of a student during the college years a variety of phases which can be differentiated through dramatization: the heroine of *I Lived This Story* was one year a campus Bohemian, another a campus radical, and so on; and for its time it was a lively story, for all its cliches and superficiality. Ah, *College Humor*!

Still on this last point, the undergraduate phases: F. Scott Fitzgerald's *This Side of Paradise* and the book which inspired it, Compton Mackenzie's *Sinister Street*, don't quite count as college novels, for although they contain important undergraduate sequences, the stories also take up the later lives of their protagonists. Hence they are only halfway in the college classification, though their campus episodes — Fitzgerald's at Princeton, Mackenzie's at Oxford — are nimbly done.

Just now, a big now, a big multi-leveled university novel should be most welcome. Certainly those of us who are teachers would turn to such a book with interest, for we were all, ostensibly at least, students once. We've had some fine recent stories of certain parts of campus life, but it's time for another well-sustained panorama such as *Not To Eat, Not For Love*.

HARRY T. MOORE
So. Illinois University

NOTICES OF NOTE

Recent publications that have reached our desk may interest CEA-ers. *ISSUES, PROBLEMS, AND APPROACHES IN THE TEACHING OF ENGLISH*, edited by George Winchester Stone, Jr., Executive Secretary of the Modern Language Association, is published in paperback by Holt, Rinehart and Winston. The book makes available a number of vital essays, most of which have been out of print.

Out of the Communication Program of the University of Minnesota comes Robert C. O'Hara's *MEDIA FOR THE MILLIONS*. More than a text book, Professor O'Hara's book traces the development of the standards and attitudes of contemporary American society, focusing on the interaction between the mass media and the setting in which they operate.

Bulletin Number 9 of The Southern Humanities Conference surveys the state of English in the South. Edited by Francis E. Bowman (Duke), *THE TEACHING OF ENGLISH IN THE SOUTH* hopes to start a crusade for more effective cooperation and better teaching of our subject. Besides Professor Bowman, such CEA stalwarts as Patrick Hogan, R. C. Simonini, Jr., George F. Horner, William S. Ward, and James R. Squire are represented by articles.

From Uganda comes the "Report of the Commonwealth Conference in the Teaching of English as a Second Language." This reports on a conference held at Makerere College, Uganda, January 1-13.

"These are indeed books for the library, after the classroom; the commentary by such agreeable editors fortunately will not be out of place in either."
Professor Norman Holmes
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THE LOST STUDENT—1984!

by
Ed Hirshberg
University of Southern Florida

I've lost my identification plate!
I've nothing to put in my slot.
Oh, how can I go to school today?
My machinery won't get hot.

For without that little metal slab
The machine can't work at all,
And nobody knows about me, or cares,
When my "moch" is off the ball!

Without my master recording device
My stimuli languish forever—
I'll sit in front of my system all day,
But learn nothing, whatsoever!

Oh, make me a teacher's pet if you must,
But return my ident plate to me—
Or else let me grow up a brainless dope,
Without my machinery!

1. Inspired by an article by Robert Glaser on "Teaching machines and Programmed Learning," I have written a poem. I was especially intrigued by the picture of the high school student of the future, who, "upon completion of registration, received a specially stamped small plate (like a charge-a-plate) that identifies him and his course of study." This he "introduces" into a machine, which makes available "the entire record and progress of the student" and presents to him his program. Later — during a typical day — the student goes to the machine room and places his identification plate in a slot. Then "his attendance is recorded, and the machine is connected with the master records machine. The machine then proceeds to tutor the student." His progress is recorded by a "master scheduling device."

"WANNA JOIN OUR FRAT?"

(Continued from page 1)

variety, at all levels. And what are the advantages of joining "our frat?" The opportunities for both regional and national participation; not quiescence, but creative activity. Ending on this positive note, I hope that we can begin a campaign to enlarge the membership of The College English Association, and by doing so, enhance our position as a professional organization of first rank.

C. M. CLARK
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Interns and K.P.'s

Medical and military analogies for the teaching of freshman English seem to be in vogue (Harry T. Moore, Feb. 1961 CEA Critic, and Lee E. Holt, Mar. 1961 CEA Critic). In my opinion, Professor Moore is right — but for the wrong reasons — and Professor Holt is just plain wrong. I can improve on both their analogies: the teacher of freshman English is not an intern, as Professor Moore would have it, but a student nurse; not on K. P. duty, as Professor Holt would have it, but on latrine duty. This is why the performance of such duties won't be taken on any time soon by physicians and officers.

On quite other than any analogical grounds, however, the proposal that senior professors should teach freshman English and young Ph. D.'s should teach advanced seminars (Dean Harry Grattan Doyle, 1960 annual meeting panel) is ridiculous. Professor Holt endorses this proposal. His opinion that teaching freshman English is difficult confuses difficulty with unpleasantness. His view that in teaching an advanced seminar a "novice teacher" would be satisfactory, "because the challenge to his teaching ability is at a minimum," shows scant respect for the graduate faculty of the University of Wisconsin, where he received his Ph. D.

Our elementary courses, he believes, "demand the services of our most expert and experienced men." Would the most experienced be most expert at teaching freshman English? Somehow I doubt it. I taught freshman English for twenty years — enthusiastic and really good at it for the first ten, willing to do it if I had to but less and less engaged for the last ten. I can't blame myself for my diminishing interest. "When I was a child, I spake as a child, etc." Nowadays I'm glad to leave it to younger men who are better at it than I would be, I think, men who can be enthusiastic and good at it as I was at their age. For my part, I'm busy with research, study, and writing that will make me a better teacher of the young men who will teach freshman English.

Four age groups are involved in this discussion: A. senior professors, 40 and over; B. young Ph. D.'s, 28-35; C. graduate students, 22 or 23-27; D. freshmen students, 18-19. The proposal is that A. teach D. and B. teach C., thus improving on the present arrangement by which A. teach C. and B. teach D. It won't work. What are the sociological and psychological factors? Groups B. and C., those teachers nearer in age to group D., can best teach them, it seems to me, because group C. still shares their freshness and immaturity, and group B. can still recall, with some effort, what it was like to be a freshman. I belong to group A., and frankly I can't. I wouldn't want to, even if I could; and if I could, I shouldn't be expected to. I have more difficult things to do that I've spent years preparing to do, and that I'd rather do. Freshmen like young teachers better than

old teachers. Likewise, a person in group A. who would rather teach group D. than group C. must be slipping into second childhood. If I were a graduate student again, I would resent being taught by young Ph. D.'s.

It's as plain as A, B, C, D: young students should be taught by young teachers; older students should be taught by older teachers. Incidentally, I have a 17-year-old son who is almost ready for college. He's a fine boy, but I don't understand him as well as I would have twenty years ago when I was in group B. When he goes to college, I don't want him taught freshman English by some old man like me; he'll get more from a younger man nearer his own age. But if he ever becomes a graduate student in English, which he won't if I can help it, I'll be glad to see him enroll in a seminar with some senior professor from whom he can learn a great deal more than he could from any unfledged Ph. D. I've ever known.

WALDO F. McNEIR
Louisiana State University

Humanities to Lee Holt

Lee Holt's comments in the March issue on my February editorial are moderate; I don't believe we're at any extreme of disagreement. My editorial, and I thought this was plain, was clearly concerned with freshman composition courses, hardly a happy hunting ground for the seasoned scholar. Lee in his comments speaks of beginning courses in the humanities, and I certainly go along with his statement to the effect that our expert and experienced teachers should be used in such classes. Their lecturing and/or conducting of discussion groups should be of great value both to the students and the subject.

Let's not, however, distract these teachers with **too much** work of an elementary nature, for then the study of humanities itself will suffer. In the beginning courses the values are usually set; Homer, Dante, Shakespeare, and some of their peers or quasi-peers will be the subject matter, though the attitudes toward them and the information about them are continually being clarified. The great work on such writers wasn't done in elementary courses, but along the creative frontier of scholarship and criticism which we must protect. So, however valuably the workers in this advanced area can contribute to those elementary courses, let's not divert their efforts by overloading these teachers with too many beginning classes.

As to composition: writing is always difficult, and only a few authors in any century succeed in reaching its top levels. But good, clear communication can be taught and, by corollary, learned. Those who are going to teach it have to know it well, and the more advanced study they have in linguistics and in elucidating great literature, the better. Our past president, Donald Lloyd, in his fine editorial in the March issue, deplored the lack of discipline in present graduate English work: as he pointed out, the tougher studies in lin-

guistics and the greatest literature are in many cases being passed over for easier and more parochial pursuits. In the matter of strengthening the graduate disciplines, we must have our experienced scholars giving all they can — which they won't be able to do if they become too entangled in those elementary courses.

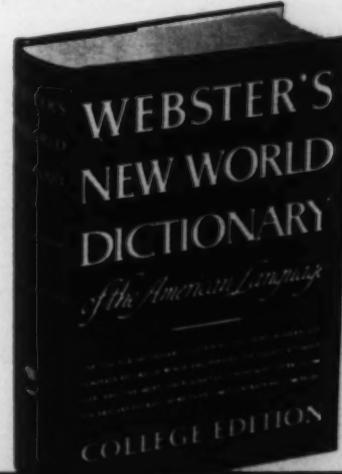
That's all — I hope the air is cleared a little. Let's recognize that we have a great profession, and that we are in a great division of it where the goal for most of

(Please turn to page 18)

G

Among other things, G is a Roman numeral for 400 (P is, too); it is slang for \$1,000; it is also a symbol, in education, for a grade of good; in music for the fifth tone or note in the scale of C major, or the seventh in the scale of A minor. In physics it stands for gravity and the acceleration of gravity; and in psychology, for general intelligence.

If you look in a modern dictionary, you will find all this information and more, directly following the G entry. You will also find G string with all its definitions. A modern dictionary is full of many surprising, illuminating, and informative things. If you're still using a dictionary put together many years ago, perhaps you ought to ask yourself: "Should I use a horse-and-buggy dictionary in the space age?" In a modern dictionary every entry is freshly defined — with clarity and directness — for the time in which we live.



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BEHIND THE WORD

(Continued from page 5)

In chemistry we can string together several Greek words, prefixes, and suffixes and come out with some frightfully long words. I remember thumbing through a manual of chemistry many years ago and coming upon the word **pentahydroxyalpha-naphthaquinone**, containing 30 letters. And there's our friend DDT, the abbreviation of **dichlorodiphenyltrichloroethane**, 31 letters. But I suppose chemical terms are a special category, which perhaps I should not pursue further. In the political realm is the word **Nazi**, which was common in World War II. It is a shortened form of the German word **Nationalsozialistische**; a fairly short word, to be sure as compared with most of the others that I have mentioned, but still too long for most people.

JAMES T. BARRS
Northeastern University

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HUMANITIES TO LEE HOLT

(Continued from page 9)

us is the constant exploration of all phases of masterworks. Some of us believe we could make easier livings elsewhere, and the materialist temptations of our culture are tormenting, leading some of us away from our voluntary semi-poverty to some Madison Avenue and thence down the gray-flannel road to exurbia. But those of us who stay here, in what is still rather quaintly called English, have accepted the occupational rigors of our work, that stretches from the naivete of the freshman theme to that advance point of civilization where masterpieces are studied.

HARRY T. MOORE

GREATER N. Y. CEA

(Continued from page 6)

ings. Can programming avoid this, he asked, and help preserve individual as against mass education? Can programming promote "the human use of human beings?"

"A machine is no more than a teacher makes it," answered Mr. Littwin. Obviously, the development of a good program requires interest and ingenuity from those who are planning it, but so does the use of any teaching material. Properly employed, mechanical devices should assist the teacher, not separate him from his students.

The lively question-and-answer period following the panel discussion showed the deep concern most English teachers feel in regard to the "teaching machine." What if the machine is given false information to dispense? Well, texts and teachers sometimes err too. May the machine relieve the tensions of human relations? Is it more permissive or more autocratic than the human teacher? Are language laboratories, as now used, "teaching machines?" No, said Mr. Silverman. How far can the "teaching machine" be applied to the conceptual? And so on. Most of the questions had necessarily to remain unanswered as yet. But one certainly faced everyone in the group, audience and panel alike: the need to prepare live lectures for Monday's 9 a.m. live classes.

EDWARD HUBERMAN
Rutgers at Newark

Letters to the Editor

Sir:

My Critic came today, and all I can say is, "Gosh!"

Should an editor ever edit, or just leave the ungrammatical sentences of English teachers (of all people) as they were found in the manuscripts?

The March issue has two examples that might strike terror to the hearts of elementary students in China! In "The Hunger Artist" article: "Kafka is describing something which the student has or will experience"; and one page later, in "The Apple Tree" article: "Most of them considered it the best — or one of the best — stories they had ever read."

As I began this note, my Critic came today, and all I can say is, "Gosh!"

W. E. SCHULTE
Illinois Wesleyan University

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